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CASE SHELF

WHISTLER DRAWINGS SOLD.

Times May 6, 1912

Paintings by Walter Greaves, Artist's Pupil, Bring Low Prices.

Drawings of Whistler from the collection of his pupil, Walter Greaves, and Whistleresque paintings by Greaves himself, Rembrandt's the "Bridge of Six," and etchings by Whistler, Haden, Haig, and others were sold last night at the Anderson Galleries, bringing a total of $5,159, including the Greaves paintings, which brought $389.50.

The paintings, which have been the subject of so much talk and criticism by Joseph Pennell, brought very low prices. The framed portrait of Whistler, by Greaves, the former artist sitting on the bank of the Thames, his broad, soft hat on his head, the "white locks" in full view, and his eyeglass in one eye, 24 by 20 inches in size, went to E. D. Brooks for $10. Another larger half length portrait, also framed, went to the same buyer for only $7.50, and Mr. Brooks paid $10 for Greaves's "Lindsay Wharf, Chelsea," painted in 1864. Two of Greaves's oils, "Old Putney" and "Old Battersea Bridge," went to A. E. Gallatin for $20 each. A water color drawing of "Tinnie Greaves," the artist's sister, a sketch made for the larger painting, went to W. W. Bingham for $24.

A Haden etching, "Calaid Pier," was sold on order for $100, and "Shere Mill Pond," by the same artist, went to W. T. Wallace for $400. The Rembrandt, which was one of the original impressions, went to F. R. Corke for $250. An autograph letter of Whistler, signed with the "butterfly," written to M. Gerard Harry of the "Independence Belge," went to J. F. Drake for $31. Two Whistler etchings, "The Lime Burner" and "Becquet," went to R. T. McIntyre for $180 and $215. The Grolier Club's "The Etched Work of Whistler" went to B. Kimball for $230.

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https://archive.org/details/whistlermaterial00ande_0

Portrait of Whistler by Walter Greaves.
(See No. 28.)

Whistler Material
from the Collection of Walter Greaves

WITH SOME

CHOICE ADDITIONS FROM OTHER SOURCES

INCLUDING

DRAWINGS BY J. McN. WHISTLER, J. M. W. TURNER
AND WALTER GREAVES

PAINTINGS IN THE MANNER OF WHISTLER SIGNED BY WALTER
GREAVES AND FROM HIS COLLECTION

SIGNED PROOF ETCHINGS BY J. McN. WHISTLER,
HEDLEY FITTON, DENDY SADLER, AXEL H. HAIG,
SEYMOUR HADEN, PAUL HELLEU AND OTHERS

SIGNED PROOF LITHOGRAPHS BY J. McN. WHISTLER

"THE BRIDGE OF SIX," BY REMBRANDT

NAPOLEONIC ENGRAVINGS AND ETCHINGS BY JACQUET,
BOULARD, COURTRY, ETC.

HAVELL'S COLORED AQUATINT OF NIAGARA FALLS

AND OTHER RARE AND INTERESTING ITEMS

INCLUDING

SEVERAL LETTERS OF J. McN. WHISTLER

TO BE SOLD

TUESDAY EVENING, MARCH 5
1912

AT 8.15 O'CLOCK

EXHIBITION FROM SATURDAY, FEBRUARY 24

The Anderson Auction Company

MADISON AVENUE AT FORTIETH STREET
NEW YORK

TELEPHONE, BRYANT 7990

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Anderson Auction Company will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in our Galleries before the date of sale, for examination by intending purchasers, and the Anderson Auction Company will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, **without recourse.** But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Anderson Auction Company will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Anderson Auction Company shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Anderson Auction Company to enforce the contract with the buyer, without such re-sale.

8. The Anderson Auction Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

THE ANDERSON AUCTION COMPANY,
MADISON AVENUE AT FORTIETH STREET,
NEW YORK.

Priced Copy of this Catalogue may be secured for 50c.

LIST OF ILLUSTRATIONS

Whistler's Portrait, *by Greaves*, ... Frontispiece

The Rose Window, *by Hedley Fitton*, ... No. 18

Old Battersea Bridge, *by Greaves*, ... No. 26

Whistler Material

from the Collection of Walter Greaves

with some additions

AMERICAN PORTRAITS,

1. GEN. U. S. GRANT. Mezzotint by W. Sartain; GEN. PHILIP H. SHERIDAN. Line engraving by G. E. Perine. Large 4to. (2)

THOMAS G. APPLETON.

2. MRS. ABINGTON. Mezzotint after Reynolds. SIGNED PROOF ON JAPAN PAPER. Large folio. Framed.

JACQUES BOUILLIARD.

3. PORTRAIT OF NAPOLEON. (1806.) Full bust, bare-headed, in Imperial robes with orders. Fine original impression. Folio. Framed.

AUGUSTE BOULARD.

4. THE REVIEW. (A Review before Napoleon.) After François Flameng. REMARQUE PROOF ON VELLUM, SIGNED BY BOTH PAINTER AND ETCHER. Large folio, Framed.

5. WATERLOO: French Cavalry led by Marshal Ney charging a square of Highland Infantry. Etching after Flameng. REMARQUE PROOF, SIGNED BY BOTH PAINTER AND ETCHER. Large folio. Framed.

DAVID Y. CAMERON.

6. ARRAN. Etching. Framed.

C. COPPIER.

7. L'APOGÉE. (Napoleon on horseback with his Generals, etc.) Etched after Meissonier. SIGNED REMARQUE PROOF ON VELLUM. Large folio.

CHARLES COURTRY.

8. A STAFF OFFICER RECONNOITERING. Etched after Meissonier. SIGNED PROOF ON VELLUM. Folio. Framed.

A. DANCHEZ.

9. NAPOLEON AT WAGRAM. Etching after Horace Vernet. SIGNED REMARQUE PROOF ON VELLUM. 4to.

HERBERT DICKSEE.

10. PARTING OF THE WAYS. SIGNED PROOF ON PARCHMENT. Folio. Signed.

11. PLAY. (Two leopards at play.) SIGNED PROOF ON PARCHMENT. Folio. Framed.

12. BAFFLED. (Wolves on the edge of a cliff.) SIGNED PROOF ON PARCHMENT. Folio. Framed.

13. THE RUINED TEMPLE. (Lions in front of a ruined temple.) SIGNED PROOF ON PARCHMENT. Folio. Framed.

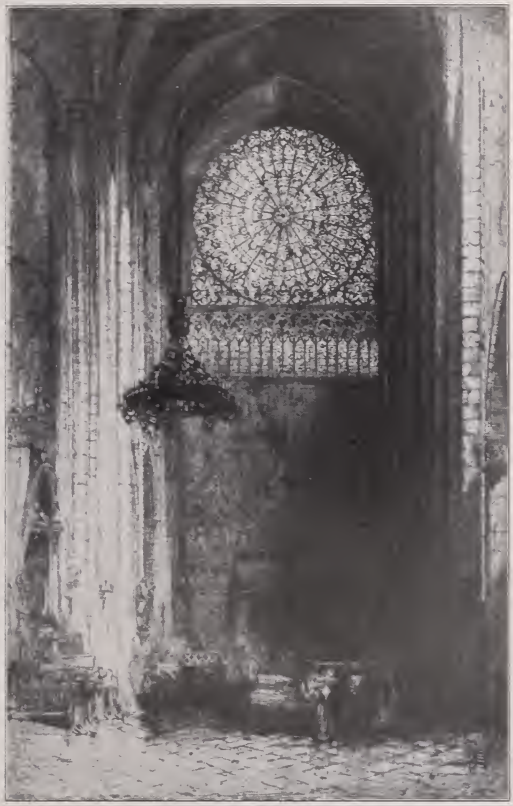
* One of Dicksee's most famous paintings.

S. ARLENT EDWARDS.

14. THE DUCHESS OF GAINSBOROUGH. Mezzotint. "*Printed in color at one printing without retouching.*" SIGNED. Folio. Ornamental gilt frame.

ENGRAVINGS.

15. PORTRAIT VON JOERG GYZE. Engraved after Holbein by G. Eilers. Open Letter Proof; ST. AGNES. Engraved by Sir Robert Strange; CHRIST APPEARING TO MARY IN THE GARDEN, Mezzotint by Murphy; SOUTH ENTRANCE TO ROUEN CATHEDRAL, Fine aquatint by C. Wild; etc. (7)



The Rose Window.
Etching by Hedley Fitton.
(See No. 18.)

ETCHINGS.

16. PORTRAIT of A. Dumas, fils, by Mongin. Numbered and signed India proof; JULES DUPRÉ by Boulard; "OCTOBER" by Le Couteux after Bastien Lepage. 4to. (3 pieces.)

17. AT THE SISTERS, by Lucas; BAY OF NAPLES by Gaucherel; DRYPOINT LANDSCAPE by Marvy; THE FARMER, by Ph. Pimlott, proof; "SUMMER" by Bartolozzi in red tints; Facsimiles of CLAUDE'S "LE BOUVIER" and a painting of REMBRANDT, with framed cartoon from "Life." (8 pieces.)

HEDLEY FITTON.

18. THE ROSE WINDOW OF NOTRE DAME. Etching. Large folio. SIGNED PROOF. Framed.

* Magnificent proof of the etcher's master-piece.

(See Illustration.)

19. THE BARGATE, SOUTHAMPTON. Etching. Folio. SIGNED PROOF. Framed.

20. THE GATEWAY, GLASGOW UNIVERSITY. Etching. Folio. SIGNED PROOF. Framed.

21. RUE STE. ROMAINE, ROUEN. Etching. Folio. SIGNED PROOF. Framed.

22. CHURCH OF S. MACLOU, ROUEN. Etching. Folio. SIGNED PROOF. Framed.

HUGH DE T. GLAZEBROOK.

23. "C'EST L'EMPEREUR." (Napoleon and the sleeping sentinel.) Goupil photogravure. Large folio.

A. C. GOW, R. A.

24. WATERLOO: "*SAUVE QUI PEUT.*" Fine photographic reproduction of the original painting. Large folio. Framed.

WALTER GREAVES.

25. OLD PUTNEY. Oil painting on canvas. 20 x 24 in. Signed and dated 1861.

Greaves was a pupil of Whistler, and considerable controversy has lately been raised whether Whistler was indebted to Greaves for some of the ideas expressed in his paintings, or whether the contrary was the case. In the recent exhibition of Greaves' works in London it was stated in the catalogue that his painting of "Barges passing under Battersea Bridge" was painted prior to 1862, and that Whistler's similar painting was of later date. Joseph Pennell, when asked his opinion on the question, stated that there was "intrinsic evidence that Whistler painted the background of barges" in the Battersea Bridge picture, and that several other pictures by Greaves owe their value to Whistler's brush, and that sometimes both Whistler and Greaves worked on the same painting. Whistler's influence can be seen in the tone of this and the following painting: whether Whistler worked on them also it is difficult to say.

This and the following paintings by Walter Greaves were obtained from the painter several years ago, and long before any public attention had been called to his work, and of course before the London exhibition. No argument had then arisen on the point whether the date of 1862 on the London "Battersea Bridge" should not have been 1870 or 1872, and the dates on the earlier paintings in this collection therefore to some extent corroborate the assertions of Greaves's supporters.

26. OLD BATTERSEA BRIDGE. L E Ellis 62..

Painting on canvas, signed and dated 1865. Height 21 inches; width 25 in. Framed.

Those familiar with Whistler's etchings and lithotints can see his influence in this perhaps even more forcibly than in the preceding.

(See Illustration.)

E D Brooke 50.

27. LINDSAY WHARF, CHELSEA. Sunset on the river, Chelsea Bridge in the distance, barges in the foreground. Signed "W. Greaves, 1864."

Whistler lithographed "Lindsay Row."

Old Battersea Bridge.
Painting by Walter Greaves.
(See No. 26.)

28. PORTRAIT OF JAMES McNEILL WHISTLER.

A half-length portrait, seated on a bench with his back to the river Thames, a broad-brimmed soft hat on his head tilted backward allowing the "white lock" to be seen, eye-glass in right eye. The scene is apparently the banks of the Thames at Battersea, the "Swan Tavern" on the opposite bank and old Battersea Bridge on the right. Painted with more color than in the other paintings by Greaves described here.

Signed and dated 1869. Height 24 inches; width 20 inches. Framed.

(See Frontispiece.)

29. PORTRAIT OF JAMES McNEILL WHISTLER.

A half-length portrait, turned to the left, the face looking nearly to the front, eye-glass in right eye, palette in the left hand, on his head is a broad-brimmed soft hat slightly tilted backward allowing the "white lock" to be seen. He is standing on the river bank, apparently off Chelsea, some of the arches of Vauxhall Bridge visible in the distance, the river with barges in the middle distance.

Painted on canvas, signed and dated 1874. Height 36 inches; width 24 inches. Framed.

30. PORTRAIT OF JAMES McNEILL WHISTLER.

Painting in oil on paper. A three-quarter length portrait; Whistler seated with palette in hand. Signed. 13½ x 9 in.

31. PORTRAIT OF JAMES McNEILL WHISTLER.

Drawing in pen-and-ink and brush work on paper. Full-length portrait, Whistler seated. Signed and marked "Portrait of J. McNeill Whistler as I knew him." 10 x 7½.

31-a. PORTRAIT OF JAMES McNEILL WHISTLER.

Drawing in pen-and-ink and brush work on paper. Full-length portrait, Whistler standing. Signed and marked as in the preceding. 12 x 7 in.

32. PORTRAIT OF JAMES McNEILL WHISTLER.

Drawing in pencil and pen-and-ink on paper. Three-quarter length, standing by a fence. Signed and marked as above. $11\frac{1}{2} \times 8\frac{1}{2}$ in.

33. PORTRAIT OF JAMES McNEILL WHISTLER.

Drawing in pencil and brush work on paper. Three-quarter length, standing, with an oar in right hand. Signed and marked as above. $8\frac{1}{2} \times 6$ in.

34. PORTRAIT OF JAMES McNEILL WHISTLER.

Drawing in pen-and-ink and pencil on paper. Three-quarter length, standing, left hand on hip. Signed and marked as above. $10 \times 6\frac{1}{2}$ in.

35. PORTRAIT OF JAMES McNEILL WHISTLER.

Drawing in pencil and pen-and-ink on paper. Three-quarter length standing painting at an easel. Signed and marked as above. 9×7 in.

36. PORTRAIT OF JAMES McNEILL WHISTLER.

Drawing in pencil and pen-and-ink on paper Three-quarter length leaning on a pedestal, cigarette in mouth. Signed and marked as above. 11×8 in.

37. PORTRAIT OF JAMES McNEILL WHISTLER.

Drawing in pencil and brush work on paper. Three-quarter length, seated, with book in hand. Signed and marked as above. $10 \times 7\frac{1}{2}$ in.

38. PORTRAIT OF JAMES McNEILL WHISTLER.

Drawing in pencil and brush work on card. Half length, with high hat. Signed and marked as above. $8\frac{1}{2} \times 7\frac{1}{2}$ in.

39. PORTRAIT OF JAMES McNEILL WHISTLER.

Drawing in brush work on card. Half length, seated facing to left, large soft hat, the white lock showing. Signed and marked as above. $8\frac{1}{2} \times 7$ in.

40. PORTRAIT OF JAMES McNEILL WHISTLER.

Drawing in pencil and brush work on card. Half length, seated, facing to right, large soft hat, the white lock showing. Signed and marked as above. $10\frac{1}{2} \times 6\frac{1}{2}$ in.

41. PORTRAIT OF JAMES McNEILL WHISTLER.
Drawing in pencil and brush work on card. Half length, facing to right, bare headed, right hand on hip. Signed and marked as above. $8\frac{1}{2} \times 7\frac{1}{2}$ in.

42. PORTRAIT OF WALTER GREAVES.
Wash-drawing by the artist, signed and marked "Portrait of Myself." $12 \times 10\frac{1}{2}$ in.

43. PORTRAIT OF THOMAS CARLYLE.
Wash-drawing. Signed. $10\frac{1}{2} \times 7\frac{1}{2}$ in.

44. PORTRAIT OF "TINNIE GREAVES."
Three-quarter length, in costume. Water-color drawing. Signed. $10\frac{1}{4} \times 6\frac{1}{2}$ in.
"The original drawing for the finished painting, which attracted so much attention at the recent Greaves exhibition in the Cottier Galleries.

45. PORTRAIT.
Bust of a man. Charcoal drawing signed. $8\frac{1}{2} \times 6\frac{1}{4}$ in.

46. "MY MOTHER."
Dry-point by Walter Greaves. Signed. $8 \times 5\frac{1}{2}$ in.

SIR FRANCIS SEYMOUR HADEN.

47. CALAIS PIER. After Turner. Third state with the sky blank. Large folio. SIGNED PROOF. Framed.

48. BREAKING UP OF THE AGAMEMNON. Mezzotint. SIGNED PROOF. Folio. Framed.

49. KENSINGTON GARDENS. Etching. The small plate. H. 12. With the scratched signature "Kensington. Seymour Haden." SIGNED PROOF.

50. GRAYLING FISHING. Mezzotint. H. 241. First state. SIGNED PROOF.

51. WINDSOR. Etching. H. 199. The man seated in the punt has a fishing rod. Folio. SIGNED PROOF.
Only fifty impressions were taken.

52. THE THREE CALVES. Etching. H. 222. The trees and rising ground on the left are removed. SIGNED PROOF.

53. THE AMSTEL. H. 201. Photo-engraving printed in brown. PROOF SIGNED BY HADEN.

54. THE MILL-WHEEL. Etching. H. 153. The two tree-trunks on the right reach the top of the plate. SIGNED PROOF.

55. BATTERSEA BRIDGE. Etching. H. 135. Printed in brown. The reduced plate. SIGNED PROOF.

56. SHERE MILL POND. Etching. H. 38. SIGNED PROOF of the First Published State. Framed.

57. EGHAM. Etching. H. 15, with eight birds in the sky. SIGNED PROOF. Framed.

58. A BARK REFITTING. Etching. H. 124. SIGNED PROOF ON JAPAN PAPER. Framed.

59. HARLECH. Mezzotint. H. 212. SIGNED PROOF. Framed.

60. A BRIG AT ANCHOR. Etching. H. 147. Framed.

61. LITTLE CALAIS PIER. Etching. H. 98. SIGNED PROOF. Framed.

62. A MONK AT A FOUNTAIN. Etching. H. 196. First State. SIGNED PROOF.

63. ON THE TEST. Etching. H. 20. First State. Fine impression on old paper.

64. FULHAM. Etching. H. 19. With the wooden bridge. SIGNED PROOF.

65. KIDWELLY TOWN. Etching. H. 24. With the top of the tower etched in, and the birds in the sky erased. SIGNED PROOF.

66. DUNDRUM RIVER. Etching. H. 49. First published state.

67. THE TWO ASSES. Etching. H. 50.

68. A BRIG AT ANCHOR. Etching. H. 147.

AXEL H. HAIG.

69. BURGOS CATHEDRAL, SOUTH AISLE, LOOKING WEST. Etching. Large folio. SIGNED PROOF. Framed.

70. AMIENS CATHEDRAL, NORTH CHANCEL AISLE. Etching. Large folio. SIGNED PROOF. Framed.

PAUL HELLEN.

71. PAUL HELLEU. Bust of a young woman, facing front. flat hat, hair falling in curls on the neck. Original dry-point by Paul Helleu. Printed in two colors. Signed Proof, limited to 12 impressions. With an impression from the defaced plate. Folio. (2)

* This and the following numbers by Paul Helleu are all signed proofs, limited from 5 to 12 copies.

72. THE FUR BOA. Bust of a young woman, profile to right, fur boa round neck. Printed in two colors. Folio.

73. MARIE S. Three-quarter length, cloak, high fur collar round neck. Folio.

74. HEAD OF A YOUNG WOMAN, hair in knot on top. Limited to 5 proofs.

75. BUST OF A YOUNG WOMAN, high furs round neck touching hat at the back. Small folio.

76. HALF-LENGTH OF A YOUNG WOMAN SEATED, profile to right, holds sheet of paper in hand. Folio.

77. BUST OF A YOUNG WOMAN, bare-headed, black ribbon round neck. Folio. Limited to 6 proofs.

78. "AT THE RACES." Half-length, profile to right, leaning against back of carriage. Folio.

79. YOUNG WOMAN lying full-length on couch, head turned to front. Folio.

80. HEAD OF A YOUNG GIRL, white ribbon in hair. Limited to 5 proofs. Bust of a young woman, reclining position, sailor hat on head. (2)

ACHILLE JACQUET.

81. THE SKIRMISHERS. Etched after Détaille. Remarque Proof on vellum, signed by both painter and etcher. Folio.

* The Remarque is an original etching by Détaille.

JULES JACQUET.

82. "1806." Engraved after Meissonier. Signed Proof. Large folio. Framed.

The rarest of the engravings of the Napoleonic paintings by Meissonier.

83. HALT OF HUSSARS. Engraved after Meissonier. Signed Proof on vellum. Folio. Framed.

84. THE CHESS PLAYERS. Engraved after Meissonier. Remarque Proof on vellum, signed by Jacquet. Folio. Gilt frame.

F. S. KING.

85. PORTRAIT OF DANIEL WEBSTER. Half-length. Signed Proof. Folio. Framed.

JAMES S. KING.

86. DANIEL O'CONNELL. Etched Portrait. Signed Japan Proof. Folio.

MAXIME LALANNE.

87. À BORDEAUX. Etching. 4to. Framed.

88. À CUSSY: MAISON BELOT. Etching. Framed.

89. PONT DES ARTS, PARIS. Etching. Framed.

ALPHONSE LEGROS.

90. THE BEGGAR. Signed Proof.

JULES BASTIEN-LEPAGE.

91. "THE RETURN FROM THE FIELDS." Very fine Proof on soft Japan paper. 4to.

ABRAHAM LINCOLN.

92. PORTRAIT. Painted and Engraved by W. E. Marshall. Artist's Proof on India paper, signed. Large folio. Brilliant impression.

ARISTIDE LOUIS.

93. PORTRAIT OF NAPOLEON I. Engraved after Delaroche. Fine Open Letter Proof. 4to. Framed.

MARIE ANTOINETTE.

94. PORTRAIT. Full bust, hair dressed high, with feathers. Engraved by Wartell, Paris, *ca.* 1780. 4to.

* A rare portrait of Marie Antoinette.

WILLIAM E. MARSHALL.

95. PORTRAIT OF ABRAHAM LINCOLN; PORTRAIT OF GEN. U. S. GRANT. Folio. (2)

J. F. MILLET.

96. THE GLEANERS. Fine photograph from the original painting by the Braun, Clement, Cie. Large folio. Framed.

AUGUSTIN MONGIN.

97. ELBA. (Napoleon riding by sea, in the Island of Elba.) Etching after A. C. Gow. Remarque Proof on vellum, signed by both painter and etcher. Folio.

NEW YORK CITY.

98. THE OLD POST OFFICE. Lithograph by Briem (repaired); Views of Colman's Literary Rooms, Old Columbia College, etc.; Portraits of ABP. HUGHES, and MAYOR J. FERGUSON. (7)

NIAGARA FALLS.

99. PANORAMIC VIEW OF THE FALLS OF NIAGARA. Painted on the spot and engraved by Robert Havell. Oblong folio aquatint, printed in colors, measuring $10\frac{1}{2}$ x 35 in. N. Y. 1846.

* A rare and beautifully colored view, in clean condition.

JOSEPH PENNELL.

100. SOMERSET HOUSE AND WATERLOO BRIDGE. Etching. Signed Proof. Framed.

PORTRAITS.

101. REV. T. F. DIBDIN, engraved by Meyer. Proof; HENRY IV, by Forster, India Proof; LEO X, after Raphael by Lignon; FENÉLON, by St. Aubin; CARDINAL NEWMAN, etching by T. Johnson; etc. (9)

REMBRANDT.

102. THE BRIDGE OF SIX. B. 208. Framed.
* Fine original impression of one of the most celebrated of Rembrandt's landscapes.

LOUIS RUET.

103. 1814: THE CAMPAIGN IN FRANCE. Etched after Meissonier. Signed Remarque Proof on vellum. 4to. Framed.

GASTON RODRIGUEZ.

104. NAPOLEON ON HORSEBACK. Full length. Original engraving. Signed Remarque Proof on vellum. 4to. Framed.

105. NAPOLEON ON HORSEBACK. Half-length. Original engraving. Signed Remarque Proof on vellum. 4to.

W. DENDY SADLER.

106. WHO IS IT?
Etching by W. Boucher. Japan Proof signed by Dendy Sadler and Boucher. Remarque of a slipper. Gilt frame.

107. WHERE THE WIDOW LIVES.
Etching by W. Boucher. Japan Proof signed by Dendy Sadler and Boucher. Remarque of a poke bonnet and curls. Gilt frame.

108. THE WIDOW AT HOME.
Etching by W. Boucher. Japan Proof signed by Dendy Sadler and Boucher. Remarque of a tea-caddy. Gilt frame.

WILLIAM SARTAIN.

109. PORTRAIT OF ABRAHAM LINCOLN. Mezzotint. Large 4to. Fine impression.

ALEXANDRE TARDIEU.

110. PORTRAIT OF PAUL BARRAS, *Consul of France with Napoleon I.* Full-length in consular robes. Line engraving after Hilaire le Dru. Folio.

JACQUES J. TISSOT.

111. ENTRE LES DEUX MON CŒUR BALANCE. (A Highlander in a boat between two women.) Etching. SIGNED PROOF. Framed.

C. Y. TURNER.

112. THE BRIDAL PROCESSION. Etching. Signed remarque proof. Large folio. Framed.

J. M. W. TURNER.

113. LANDSCAPE.

A river runs across the drawing spanned in the middle distance by a five-arched stone bridge; in the background beyond the bridge the buildings of a small town spread up the side of the hill, crowned on the top by a castle and cathedral. Very neatly executed pencil-drawing, signed "J. M. W. T. 1847." 4¼ x 6⅛ in.

* The scene resembles the drawings made by Turner for "The Rivers of France," and is possibly a view on the Seine or Loire.

114. AN ITALIAN LAKE.

The lake is seen in the background, bordered on the left by high rolling mountains. Thick woodland country in the foreground, in which one or two buildings can be seen. In the immediate right foreground, on a hillock, are three figures in Italian costume. Beautifully drawn in pencil. Signed "1846. J. M. W. T." 4⅛ x 6⅛ in.

115. ENGLISH COAST TOWN.

The harbor of an English town; a ship is on the stocks, and the houses are at the foot of high cliffs that fill the background. On the shore in the foreground are several fishermen or sailors. Pencil drawing signed "J. M. W. T. 1847." 4 7/8 x 7 in.

Probably a view in Devonshire or Cornwall. A very characteristic Turner drawing.

116. A MOUNTAIN GORGE.

A river running between high rugged mountains, in the centre is a small waterfall, and above this, connecting two hills, is a slight wooden footbridge, guarded on the left by a castle. In the extreme distance are snow-topped mountains. Pencil drawing, 5 x 5 3/8 in.

The scene seems to be in the Tyrol or North Italy.

117. A SWISS LAKE.

The lake occupies the whole middle distance and beyond are snow-topped mountains. Among the woods in the foreground are the tops of buildings, conspicuous among them being the two spires of a church. Pencil drawing, signed. 3 1/4 x 5 3/8 in.

118. PORTFOLIO.

A strongly made portfolio, in buckram with flaps, made expressly for the preceding drawings by Turner, but suitable for other drawings or prints. 13 x 18 in.

CHARLES WALTNER.

119. THE SONG OF THE LARK. Etching after Jules Breton. REMARQUE PROOF ON VELLUM, SIGNED BY BOTH PAINTER AND ETCHER. Folio. Framed.

The Remarque is an original etching by Jules Breton.

J. ALDEN WEIR.

120. ETCHINGS: Study of a young woman, full length; copy of a Vandyck portrait; A barn; etc. (7)

121. AUTOGRAPH LETTER SIGNED. 2 pp. 12mo, London, Nov. 23, 1890. Commencing "My dear Mr. Harry."

* The letter is to M. Gerard Harry, of the "Independence Belge," newspaper with whom Whistler had a pleasant acquaintance, requesting him to enquire the whereabouts of the paintings he had exhibited in Brussels shortly before. The exhibition had been long closed, and the paintings had not been returned.

122. AUTOGRAPH LETTER SIGNED WITH THE BUTTERFLY. 4 pp. 12mo, 21 Cheyne Walk, Chelsea, n. d. (1890.) To "Dear Mr. Harry."

* The letter is to M. Gerard Harry of the "Independence Belge" newspaper. An interesting letter by M. Harry describing the famous house at Cheyne Walk, where this letter was written and that the artist had just taken, is printed in Pennell's life of Whistler.

After thanking M. Harry for a flattering notice in the "Independence Belge," Whistler continues: "*Now I send you a very bright article from a very pretty paper you will rejoice in—'The Whirlwind.' It is perfectly new in every sense—and has taken London really by storm. It is edited and written entirely by two distinguished young fellows—Gentlemen—and is of a lightness and freshness naturally quite unknown in England . . . . Our friend Mr. Augustus Moore has contented himself with writing a scurrilous account of how he* Thrashed me!" etc.

The "thrashing" refers to the incident when Whistler sought out Moore in Drury Lane Theatre and caned him for referring offensively to Mr. Godwin, the first husband of Mrs. Whistler. Some other references probably are to the "Gentle Art of Making Enemies." Accompanying the letter is the lithograph "The Tyre-smith" first printed in "The Whirlwind."

123. AUTOGRAPH LETTER SIGNED. 3 pp. 12mo, 110 Rue du Bac, Paris, n. d. (1895.) To M. Gerard Harry of the "Independence Belge."

* "*I enclose copy of the letter that my two seconds, Messieurs Octave Mirbeau, and Francis Viele-Griffin have sent to one or two of the London papers, and I should be greatly pleased to see it in the 'Independence Belge.' . . . I dare say you will have heard of the matter of Mr. George Moore and myself. Mr. Moore wouldn't fight . . . Since then much has been done to misrepresent the affair—and therefore my seconds have written the enclosed letter,*" etc.

George Moore—the well-known novelist, had been prominent in the dispute over the Edeu portrait, and when Whistler finally lost the action-at-law, he in his anger wrote a bitter letter to the novelist. Moore replied in the Pall Mall Gazette in a way that offended Whistler, and the artist, living in France and identifying himself with French customs, felt bound to challenge him to a duel. Moore paid no attention to the challenge, but the newspapers got hold of some of the facts, and their versions of the matter were not satisfactory to Whistler. The letter of the seconds was in explanation.

WHISTLER DRAWINGS.

124. ORIGINAL CHARCOAL DRAWING. Bust of man, profile to left, and bust of another man, nearly full face and leaning forward. Above these is sketched the part outline of a third face. Studies on brown paper. Signed by Whistler. 8 x 8 in.

125. ORIGINAL CHARCOAL DRAWING. Study of a woman, three-quarter length, leaning forward. On brown paper. Marked by Walter Greaves as being by Whistler. 5 x 5 in.

126. ORIGINAL CHARCOAL DRAWING. Studies of a woman, nearly full length, and of a woman's head with her hand to her mouth. On the reverse of the leaf three more drawings—a woman's face, bust of a woman, and figure of a woman nearly full length. Marked by Walter Greaves as being by Whistler. 10 x 7 in.

127. ORIGINAL PEN-AND-INK DRAWING. Study of a woman seen from the back. On brown paper. Marked by Walter Greaves as being by Whistler. 2⅜ x 2⅜ in.

128. ORIGINAL PEN-AND-INK DRAWING. Study of a woman, similar to the above. Marked by Walter Greaves as being by Whistler. On old grey paper. 4 x 3 in.

129. ORIGINAL PEN-AND-INK DRAWING. Study of a woman seated, seen from the back. Marked by Walter Greaves as being by Whistler. 2 x 1½ in.

WHISTLER ETCHINGS.

130. LA MARCHANDE DE MOUTARDE. Etching. K.22. Early state before the lines through Delatre's name. PROOF SIGNED BY WHISTLER WITH THE PENCILLED BUTTERFLY. Framed.

131. THE LIME-BURNER. Etching. K. 46. PROOF SIGNED BY WHISTLER WITH THE PENCILLED BUTTERFLY. Framed.

132. THE ADAM AND EVE, CHELSEA. Etching on Japan paper. K. 175.

133. FULHAM. Modern reproduction on Japan paper with a remarque. Framed.

134. THE FORGE. Etching. K. 68. PROOF ON CHINA PAPER. Framed.

135. THE STORM. Etching. K. 81. Printed on "*papier verdatre.*"

136. WHISTLER WITH THE WHITE LOCK. Etching. K. 172.

137. LITTLE ARTHUR. Etching. K. 9. Early impression on Large Paper from the original set. Rare in this state.

138. **LA MÈRE GÉRARD. Etching. K. 11. Early impression on Large Paper from the original set. Rare in this state.**

139. FULHAM. Etching. K. 182. On Japan paper.

140. THE UNSAFE TENEMENT. Etching. K. 17. Without the name or address of the printer. On China paper.

141. LA MARCHANDE DE MOUTARDE. Etching. K. 22. Fourth of five states.

142. THE POOL. Etching. K. 43. With the undulating lines in the sky at the centre. Laid down.

143. THAMES POLICE. Etching. K. 44. With the drypoint lines in the sky. On India paper.

144. THAMES POLICE. Another copy of the preceding, in the same state, on white paper, laid down.

145. LONGSHOREMEN. Etching. K. 45. Very good impression on thin Japan paper. The only state.

146. BIBI VALENTIN. Etching. K. 50. With the left hand etched in.

147. BECQUET. Etching. K. 52. With the additional drypoint lines.

148. CADOGAN PIER. (EARLY MORNING, BATTERSEA.) Etching. K. 75. Only state.

149. OLD HUNGERFORD BRIDGE. Etching. K. 76. With the smoke from the steamboat, defined. Laid down.

150. THE PUNT. Etching. K. 85. The number has been erased by a former owner.

151. SKETCHING. Etching. K. 86. The number has been erased by a former owner.

152. ST. JAMES' STREET. Etching. K. 169. Fourth state.

153. THE ADAM AND EVE, CHELSEA. Etching. K. 175. Good impression on Japan paper.

154. LITTLE VENICE. K. 183. RARE PROOF FROM THE CANCELLED PLATE. Framed.

* The cancel lines are very slight.

155. NOCTURNE: FURNACE. K. 213. RARE PROOF FROM THE CANCELLED PLATE. Framed.

* A PROOF PRINTED BY WHISTLER AND SIGNED WITH THE BUTTERFLY IN PENCIL.

156. THE TWO DOORWAYS. K. 193. RARE PROOF FROM THE CANCELLED PLATE. Framed.

157. THE KITCHEN. K. 24. RARE PROOF FROM THE CANCELLED PLATE. Framed.

* A PROOF PRINTED BY WHISTLER AND SIGNED WITH THE BUTTERFLY IN PENCIL.

WHISTLER LITHOGRAPHS.

158. THE PRIEST'S HOUSE, ROUEN. W. 74. TRIAL PROOF FROM THE COLLECTION OF THOS. R. WAY, cut out on the left, [part missing] and repaired. A RARE LITHOGRAPH. Framed.

159. THE TALL BRIDGE. W. 9. Lithotint. VERY FINE IMPRESSION. Framed.

160. RUE FURSTENBURG. Lithograph. W. 59.

* A rare original impression, printed by Whistler himself on old Dutch paper. (This copy was presented by Whistler to the late Francis Lathrop.)

161. LA FRUITIÈRE DE LA RUE DE GRENELLE. Lithograph. W. 70.

* Like the preceding this was also presented by Whistler to Mr. Lathrop, but before doing so he pencilled on it the "BUTTERFLY SIGNATURE." Printed by the artist himself on old Dutch paper.

162. EARLY MORNING, BATTERSEA. Lithotint. W. 7. Fine impression.

163. THE DOCTOR (DR. WHISTLER). Lithograph. W. 78.

164. LA ROBE ROUGE. Lithograph. W. 68.

165. FIRELIGHT. (Mrs. Pennell.) Lithograph. W. 103. With Whistler's pencilled butterfly.

* Only 15 impressions of this were taken.

166. CHELSEA RAGS. Lithograph. W. 22. India Proof.

* Only 13 impressions were taken on India paper.

167. THE FORGE, PASSAGE DU DRAGON. Lithograph. W. 72a. First State, with the butterfly and the hens in the foreground.

168. GANTS DE SUEDE. Lithograph. W. 26. With Whistler's pencilled butterfly.

* Only 28 impressions were issued like this.

169. KENNEDY (E. G.). THE ETCHED WORK OF WHISTLER. Compiled, arranged and described by E. G. Kennedy; introduction by Royal Cortissoz. One volume of descriptive text, and three portfolios of facsimile etchings. Cloth and boards, as issued.
New York: The Grolier Club, 1910

* Issued by the Grolier Club for their members, and limited to 402 copies. The latest and most complete catalogue of the etchings of Whistler, numbering 446 in all, with facsimiles of different states and variations totalling about 1,000. A list is given of the cancelled or destroyed plates, and of those that have disappeared, as well of the ownership of the variations described. Many of the facts related concerning the etchings were obtained directly from Whistler, or from memoranda made by him.

170. [KENNEDY (E. G.).] Catalogue of Etchings by J. McN. Whistler. Compiled by An Amateur. 12mo, boards, cloth back, uncut. New York, 1902

* Limited to 135 copies, this being No. 126. A supplement to Wedmore's catalogue, describing many etchings unknown to that author.

171. NOCTURNES–MARINES–CHEVALET PIECES. A series of 23 (should be 24) photographs of Whistler's masterpieces. With title-page and Index. Original issue. Folio, in portfolio.

[Published by Goupil & Co.]

* These photographs were published under Whistler's supervision at the time the paintings were exhibited in the Goupil Galleries in London.

172. PORTRAIT OF WHISTLER. In the manner of a crayon drawing. By Rajon. Fine impression on light brown paper. 4to.

173. BOLDINI. Whistler asleep. Dry-point on zinc. Impression from the cancelled plate. Rare.

LEROY MILTON YALE.

174. SOUTHAMPTON, L. I. 1882. Etching. Signed Proof. Framed.

Yale · 5169.50

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